

访谈 | 松郎的 10 个问题

松郎-S

可以画廊-K

K: 祝贺松郎个展顺利开幕! 关于本次展览主题《纯良流域》是如何思考的?

S: “流域”指我生长的故黄河流经的区域, “纯良”用来形容心理状态, 同时也是我对“流域”的印象。“纯良流域”囊括了一种自内向外的意识扩展。在私人记忆与地域历史中, “纯良”这一极其鲜明的特质下都暗藏着与之完全相反的残酷内核。我希望在展览中呈现这种反差的张力, 通过家庭关系与地方史之间的结构性关联, 引发大家对于日常与生活环境的思考。

K: 看到这次展览除了影像作品, 还有一些装置和综合材料绘画, 材料的运用和你的表达之间的关系是什么?

S: 之前我的创作多是以身体为材料的行为和表演, 所以这次作品中运用的材料大部分也是具有身体性的日常物品。比如皮衣、餐桌布、置物架、以及骨骼模型等, 这些材料的选择旨在传递一种身体感受的延伸和生活场景的再现。

K: 谈谈“如影随形”这组装置作品吧! 里面用到的树脂骨骼还有照片很有意思。

S: 《如影随形》这一系列的作品运用了与我身高相同的骨骼模型, 这些骨骼模型结合家庭日用品, 与附着在其上的图像一起再现了多种“疼痛”的场景。譬如《起跳》中的腿骨模型与挂在腿骨上一帧帧跳跃动作的照片, 源于我对立定跳远落地时大腿痛感的印象。《拽住脑后长发》则是通过钉在枕骨上的彩色铃铛重现女性的头发被拽住时的细碎疼痛。还有一些图像用于叙事的补充, 如《降临》中挂在骨盆上的童年物件图片, 指向了女性的生育与家庭生活。

K: 这次展出的作品《走神的家庭日常》系列, 看到你在玻璃上刻了很多字, 背后有什么创作动因?

S: 餐桌可能是大部分家庭产生密集交流的地方。由于生活经验的错位, 母亲所谈论的话题时常会让我走神。这些语言就像在刻在餐桌的玻璃上一样, 虽存在却若隐若现。我想通过这种生活场景的再现, 呈现出温馨却带有疏离感的家庭关系。

K: 分享一下《爱来自瓷器》这件影像作品的创作初始?

S: 这件作品一开始是在景德镇做的现场行为表演, 此次展出的是作品的录像版本。《爱来自瓷器》中重复的跳绳动作源自于学生时期的体测记忆, 而锋利的碎瓷片象征某种施压于我的外力。在表演中, 如果跳错就给自己增加一片瓷片的重量作为惩罚, 这种举措与成长经历中遭受的严苛规训相仿。创作之初意在通过这种相似性指涉个体在不同语境下的抵抗。

K: “情感状态或情绪波动”会在你的作品中直接显现吗? 可以举例说明。

S: 有时会。如展览中《雷鸣》这件作品: 尖锐的避雷针穿过女性骨盆, 以及骨盆上附着的河道照片, 共同描述了童年时在河道边遭受雷雨天气的恐惧情绪。

K: 《建造桥梁的四种方法》是在你的家乡徐州完成的, 了解到你从本科到毕业后两年一直生活在西安, 这种地域转变对你的创作有直接影响吗?

S: 有。我的创作始终关注人和其生存环境的关系。当我以不同的身份进入不同的环境中时, 创作的面貌也会发生变化。当以一个外乡人的身份在西安生活时, 周围的城中村和乡村麦田会引发我的兴趣, 我会以旁观者的视角撬开一个环境的小切口, 抵达我所关注的话题。回到家乡时, 身份变成了更有归属感的本地人, 面对当下所发生的事情会情不自禁地开始溯源, 回溯的过程会“牵一发而动全身”, 发掘出各种时空角度下事件之间的奇妙关联, 这些与自己血脉相连的事情也在帮助我进行身份确立。

K: 起初是如何开始行为艺术的? 你认为自己现阶段最大的挑战是什么? 如何看待自己的创作和当下社会的关系?

S: 在经历了学院不同的课程后, 发现自己最喜欢行为艺术的直接、切身与临时性。这种特质与我面对生活的态度是契合的。现阶段面临最大的挑战是如何避免自己陷入某种创作的惯性中。我要求自己的创作与当下社会之间有及时性的连接。“及时性”并非指对当下社会事件有及时的反应, 而指自己在接收到信息后进行及时的感性分配, 它们需要储存在脑海中, 等待着用创作重新建构。

K: 面对今天的艺术生态, 你认为行为艺术需要更多讨论的课题是什么?

S: 我认为行为艺术需要更多讨论行为艺术外的课题。

K: 近期生活中有对你创作触动较大的事件吗?

S: 在《建造桥梁的四种方法》创作之初, 我查阅了一些本地桥梁的历史资料, 有一件事情让我印象深刻: 我的小学旁边有一段故黄河河道, 两千年初这里建造了一座新的桥梁, 但是在完工剪彩的前一天, 桥梁西首北侧的翼墙突然出现裂缝, 随后不到半小时, 翼墙下沉, 部分直接陷入了故黄河河道中。彼时还有一位工人, 在桥面上用电钻刻写新的桥名。这个事件给了我很大的触动, 决定以瞬间性的现场行为, 在河道上建造自己的“桥梁”。

K: Congratulations on the successful opening of Song Long's solo exhibition! How did you come up with the exhibition theme "Innocent Basin"?

S: "Basin" refers to the region where the Huang River, where I grew up, flowed through. "Innocent" describes my psychological state and is also my impression of the "Basin". "Innocent Basin" encompasses a self-expanding consciousness from the inside out. In private memories and regional

history, the extremely distinctive trait of "pure and benevolent" hides a core of brutality that is entirely opposite to it. I hope to present the tension between this contrast in the exhibition and stimulate people's thinking about daily life and living environment through the structural relationship between family relationships and regional history.

K: I noticed that in addition to video works, there are also installations and mixed-media paintings in this exhibition. What is the relationship between the materials used and your expression?

S: Before this, my creations were mostly body-based performance and actions, so the materials used in this exhibition are mostly everyday items with a body-like quality. For example, leather jackets, tablecloths, shelves, and skeleton models, etc. The choice of these materials is intended to convey a sense of the extension of body sensations and the reproduction of living scenes.

K: Let's talk about the "Follow me like a shadow" installation work. The resin skeletons and photos are quite interesting.

S: This series of works, "Shadow of Being," uses skeletal models of the same height as mine, which are combined with household items and images to recreate various "pain" scenes. For example, the femur bone model in "Take of" and the photo frame by frame of jumping actions hanging from the femur bone, are based on my impression of the pain in the thigh when landing from a standing long jump. "Pull the long hair at the back of your head" is recreated by the colored bells attached to the occipital bone, which represents the fine pain of a woman's hair being pulled. Some images are used for supplementary narration, such as the childhood items pictured hanging from the pelvis in "Befall," which points to a woman's fertility and family life.

K: The series of works on display, "Distracted family routine," features a lot of words etched on glass. What was the creative impetus behind this?

S: The dining table may be the place where most families have intensive exchanges. Due to the displacement of life experience, the topics discussed by my mother often leave me daydreaming. These words are like being etched on the glass table, existing but faint. I wanted to present this scene of daily life to show a warm yet distant family relationship.

K: Could you share the initial inspiration behind the video work "Love from China"?

S: This work began as a live performance in Jingdezhen, and the video version on display is the result of that performance. In "Love from China," the repeated jump rope action is rooted in the memory of the physical fitness test from my student days, while the sharp shards of porcelain represent some external force exerting pressure on me. In the performance, if I made a mistake, I would punish myself by adding weight to the rope as a reminder. This move is similar to the strict discipline I experienced during my formative years. The initial intention was to refer to the similarity between individuals in different contexts and their resistance in those contexts.

K: "Emotional state or emotional fluctuations" will be directly evident in your works, can you

give an example?

S: Sometimes. For example, the work "Thundery" on display in the exhibition: the sharp lightning rod pierces the female pelvis, and the photo of the river attached to the pelvis describes the fearful emotions experienced as a child on the riverbank during a thunderstorm.

K: " Four ways to build Bridges" was completed in Xuzhou, your hometown, and I understand that you lived in Xi'an from your undergraduate studies until two years after graduation. Did this geographical shift have a direct impact on your creation?

S: Yes. My creations always focus on the relationship between people and their environment. When I enter different environments with different identities, the appearance of my creations will also change. When living as an outsider in Xi'an, the surrounding village and rural wheat fields would spark my interest, and I would use an observer's perspective to pry open a small slice of the environment to reach the topics I was interested in. When I returned to my hometown, my identity became a more grounded local person, and I would unconsciously begin to trace the origins of what was happening in the present. The process of tracing the roots would "cause a chain reaction," uncovering the intriguing connections between events across different time and space perspectives, and these events that are linked to my blood would also help me establish my identity.

K: How did you first start your performance art? What do you think is your biggest challenge at the moment? How do you view your creations and the relationship with the current society?

S: After going through different courses at the academy, I found that I liked performance art's directness, immediacy, and temporariness the most. This characteristic is in line with my attitude towards life. The biggest challenge I face now is avoiding falling into a certain creative habit. I require that my creations have a timely connection with the current society. "Timeliness" does not refer to a timely response to current social events, but refers to my timely emotional allocation after receiving information. They need to be stored in my mind and waiting to be reconstructed through creation.

K: In light of today's art ecology, what do you think is a topic that needs more discussion for performance art?

S: I think performance art needs more discussion about topics outside of performance art itself.

K: Have there been any recent events that have had a significant impact on your creation?

S: During the creation of " Four ways to build Bridges ," I researched the history of local bridges. There was one event that left a deep impression on me: My elementary school was located next to a section of the old Yellow River, and in the early 2000s, a new bridge was built there. However, just before the ribbon-cutting ceremony, a crack suddenly appeared on the wing wall on the north side of the bridge's western end. Within less than half an hour, the wing wall sank,

with part of it falling into the old Yellow River channel. At the time, a worker was using an electric drill to engrave the new bridge name on the bridge surface. This event had a great impact on me, and I decided to build my own "bridge" on the riverbed using a site-specific, instantaneous performance.

原文链接: <https://mp.weixin.qq.com/s/Vhb4sAjFcXOUFPW99N4i2w>